

Song Title: **HAWAIIAN LULLABY**

Rating: **YES: Caution**

REVIEWERS' NOTE

Reevaluation: Dec 19, 2023 : Rating has *not* changed, but additional caution requirement added re: choreography.

Because this is a popular Hawaiian song celebrating the islands' charms, we ask that you be sensitive to how this song is presented and performed.

- **COSTUME/PROPS:** Non-indigenous performers must not use Hawaiian costuming or props. (Leis are ok.)
- **CHOREOGRAPHY:** As hula is not merely a dance but also a significant cultural practice for native Hawaiians, performers must be respectful of its history and importance to the Hawaiian people. (See "The Hula" section of [this document](#).) Therefore, movements that evoke the hula must not be included unless it is by performers who have formally learned the dance. Performers should never add hula-like movements in a stereotypical manner because it reflects a lack of respect for Hawaiian history and culture.

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What year was this song written? 1973

Who wrote the lyrics? Hector Venegas

What did your research tell you about the lyricist?

Venegas is in public relations, is married with two grown daughters, one of whom inspired the writing of this song.

What other material has been written by this lyricist?

Venegas has no other songs to his credit.

Who is the composer of this song? Peter Moon

What did your research tell you about the composer?

Moon was a musician (slack-key guitar and ukulele player), composer, and producer who played in several bands. He was a Maile Serenader, then part of The Sunday Manoa, and finally with the Peter Moon Band. He won multiple Na Hoku Hanonano Awards and was inducted into the Hawaiian Music Hall of Fame in 2007.

What other material has been written by this composer?

His band released "Tropical Storm" and "Cane Fire".

Who and what is this song about, as originally intended by the composer and earlier performers?

Venegas wrote this song when his daughter Krista was sick with bacterial meningitis. He wanted to change all of his negative emotions of fear, anger, and resentment into something positive. Venegas wanted us to remember that no matter how dire our situation may be, we are blessed to be surrounded by an environment that heals and rejuvenates.

At the time, Venegas handled bookings for Sunday Ma-noa's Peter Moon, who asked if he could put music to the words. Venegas agreed, but didn't hear the song until after the group had recorded it at Capitol Records, with Robert Cazimero singing lead. "I got chicken skin," recalls Venegas, who estimates that about 30 artists have recorded the song since.

<https://www.honolulumagazine.com/50-greatest-songs-of-hawaii/>

Lyrics: [Hawaiian Lullaby](#)

Share a link to the earliest performance of this song that you can find.

[Hawaiian Lullaby](#)

What historical or social events were happening at the time this song was written?

The Hawaiian community experienced a cultural renaissance in the 1970s. There was growing interest in the Hawaiian language, music, hula, and other traditions. This spark of pride resulted in political activism seeking greater autonomy for native Hawaiians. In addition, tourism was booming, high rises were constructed, and highways expanded.

Does any illustration or other characteristic of the original sheet music reflect an inappropriate theme? No

Did this song, originally or subsequently, demean a marginalized racial/ethnic group (a group considered at a social disadvantage) through idiomatic expressions, metaphors, jargon, or message? And/or does the song present a sanitized/idyllic or false narrative regarding the American South and the life of the enslaved or newly freed OR of other marginalized racial/ethnic groups and their history? No

Please supply the links to any additional sources you used for this section of research.

[Where I live there are rainbows, and we help each other](#) | www.hawaiihistory.org

Additional Questions to Consider (do not pertain to Admissibility)

The remaining questions pertain to Diversity, Equity & Inclusion issues other than those of race. As such, **THESE QUESTIONS DO NOT AFFECT A SONG'S ADMISSIBILITY**. They are provided to encourage your group to consider factors that may affect members of your audience and/or your performers with regard to religion, gender, sexual orientation, age, disability, and more. **Please refer to the Music Choices section of [Chapter Choices to Address Diversity, Equity, and Inclusion](#) (in the [Chorus Toolkit](#)) for details and strategies related to these factors.**

Could the message/lyrics of the song, original or subsequent, limit any singer or audience member's ability to engage, related to the following? A YES answer does not imply that the song is demeaning or exclusionary. [Please see instructions here.](#)

Age: No

Disability: No

Gender: No

Religion: No

Sexual Orientation: No

Visible Physical Difference: No

Other? No

Are there any adjustments to the lyrics that would make it more inclusive or current to our chorus culture or societal norms?

I did not identify any lyrics that might be addressed.